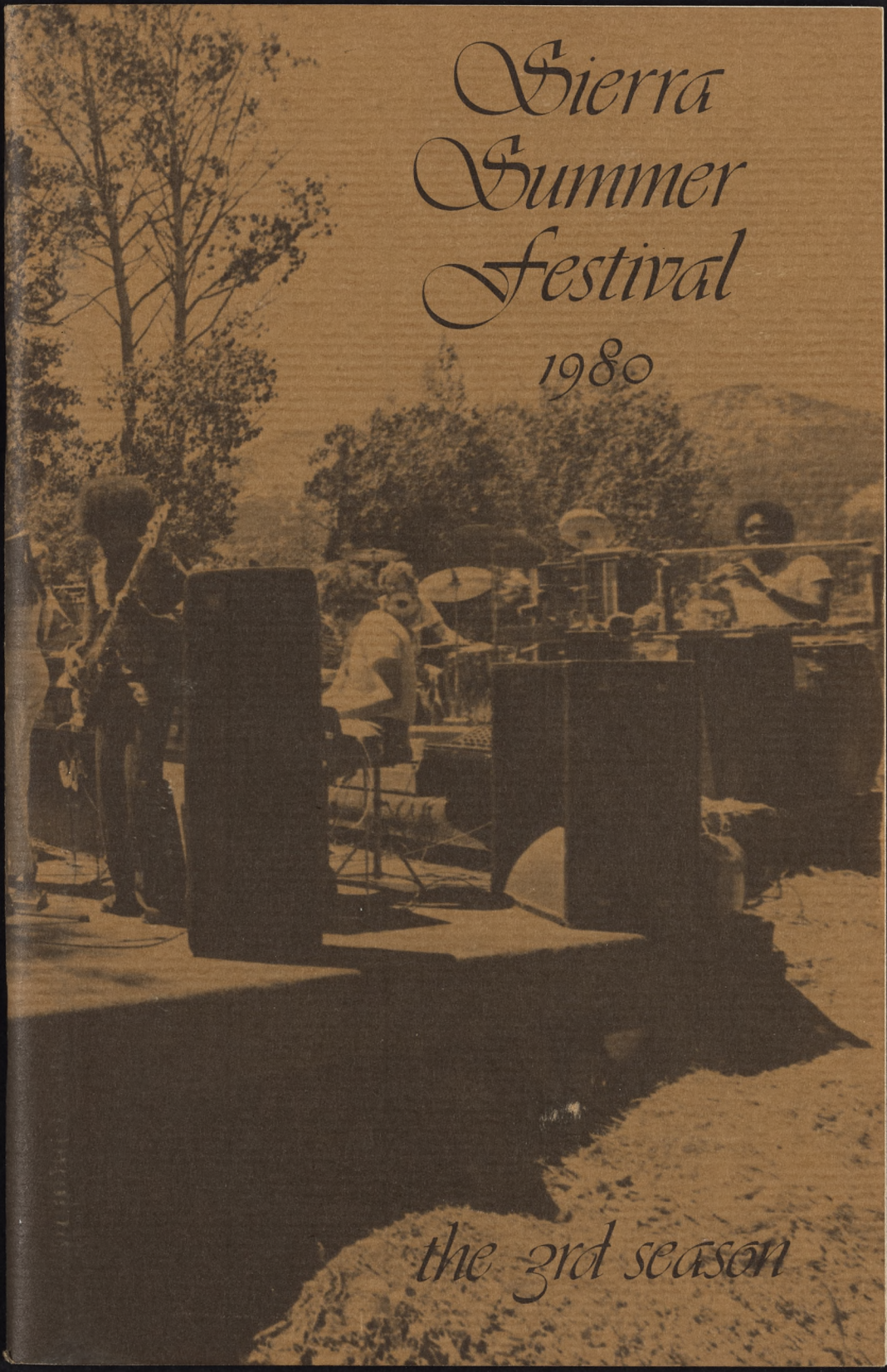

Sierra
Summer
Festival
1980
the 3rd season

Best Wishes to the Sierra Summer Festival



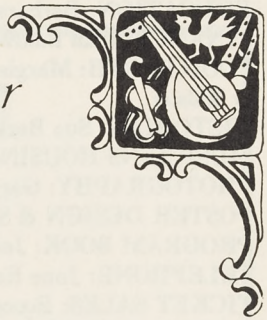
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1980 Sierra Summer Festival

July 25 - August 9



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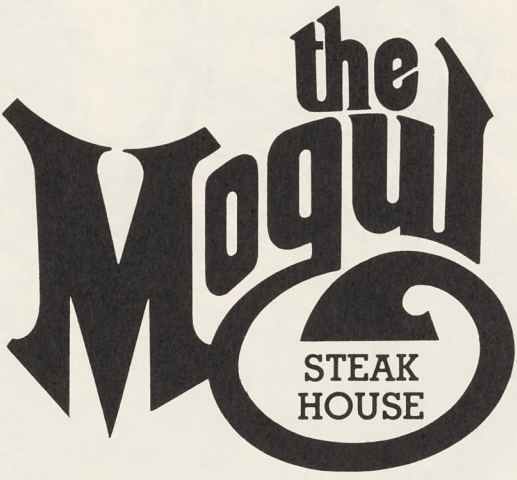


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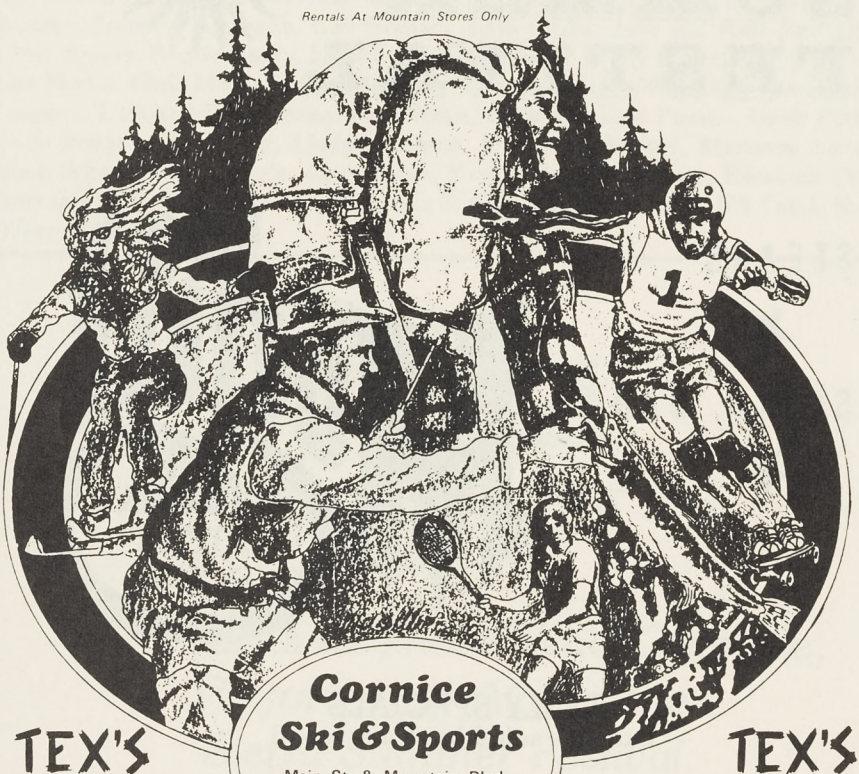
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The Sierra Summer Festival

Now in its third season, the Sierra Summer Festival is a reality. When the first festival ended on Saturday evening, August 12, 1978, a very exhausted committee wondered it it would ever have the energy and enthusiasm to do it again.

The dream of the committee and its supporters to launch a first-class annual summer festival of the performing arts in a glorious mountain setting, that would continue to attract and enrich a wide audience from Mammoth, the Sierra and throughout California has taken root and grown. From a modest beginning of six concerts in eight days, the format has expanded to ten concerts spread over two weeks with the addition of workshops and classes and many more daytime events.

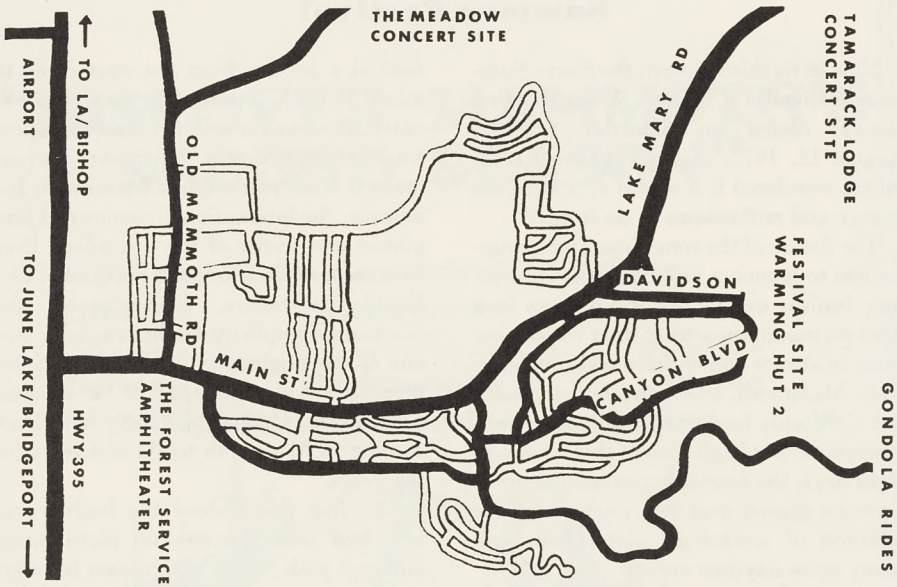
Mammoth is fortunate to have, within easy driving range, the large metropolitan city of Los Angeles; because many talented individuals escaping the pressures and fast pace of the city have made Mammoth their second home. Three people who have been instrumental in making the festival a success from the start come to mind: James Whitmore, the actor who will entertain us again with his marvelous portrayal of Will Rogers, now makes his permanent home just south of Mammoth; Joe Sample, the internationally-renowned jazz pianist and leader of the Crusaders, lives here most of the year with his family; and Bogidar Avramov, conductor of the Westside Symphony Orchestra, who was one of the originators of the Sierra Summer Festival concept, is a second homeowner. He and his family have been coming to Mammoth to ski and relax for ten years.

The fact that indeed the festival was launched with dreams and plans intact and met with joyous enthusiasm from artists and audience alike, is a source of tremendous pride and gratitude to those who helped make it happen. Something of this magnitude requires total community involvement—physically and financially.

Congratulations, Mammoth! You've done it again!



Map of Mammoth





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Mammoth's luxury
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Festival Information

1. Tickets may be purchased in advance of the concerts by use of the ticket order form, generally available throughout Mammoth, or at the festival office in the back of the Leisure Real Estate building on Main Street in Mammoth Lakes, or by writing to the address below, or by calling (714) 934-2383. Ticket prices are $6.00 in advance, $7.00 at the gate, $5.00 for Youth Tickets (18 and under), $15.00 for James Whitmore, and $5.00 for the Afternoon Chamber Music Concert.

2. All concerts, other than the free concerts (see page), will be held outdoors or inside at Warming Hut #2. Adequate free parking is available at the concert site. Please arrive at least one-half hour before performance time which is 8:00 p.m.

3. In the event of inclement weather, the concerts will take place inside Warming Hut #2. Because of space limitations, only the first 1,000 ticket holders will be seated. Those tickets above 1,000 will be refunded. Tune to KMMT FM, 106.3 on your radio for further festival information.

4. Restrooms and first aid are available inside Warming Hut #2.

5. There will be festival style seating at all events. For your own comfort, blankets, pillows and warm clothing are a must. Please, no folding chairs; backrests okay.

6. Get in the festival mood - the festival gate will open two hours before performance time. Come early with a picnic dinner. Coffee, hot chocolate, wine and snacks will also be available at the site. Pre-concert dinners will be offered at many of Mammoth's fine restaurants.

7. Professional babysitting will be available at Warming Hut #2 for those too young to enjoy the concerts. A flat reasonable rate will be charged per concert.

8. Free daytime concerts will take place at Old Mammoth Meadow, Twin Lakes Forest Chapel, Camp High Sierra and the Visitor Center Patio.

9. Emergency numbers: Hospital 934-3311; Sheriff 934-2566; Fire Dept. 934-2200

For further information, please write to:
Sierra Summer Festival
P.O. Box 7710
Mammoth Lakes, California 93546

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Free Daytime and Evening Events

A Sampling of Activities

1. All kinds of music.
2. "Exploring the Arts for Children"
3. American Indian Ceremonial Day.
4. Animation with Walter and Grace Lantz.
5. ISHI, presented by Don Meyer
6. Jim Vanko as RED SOTCHER - an historical narrative.
7. Danny Whitmore and Matthew Lawrence - a show of photography and music.

These activities will take place at these sites: Old Mammoth Meadow, The Forest Service Information Center Patio and Theatre, Twin Lakes Chapel and Camp High Sierra.
Watch for times, dates and places of performance.



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WORKSHOPS

Credit course offered by Loyola Marymount University:

THE ENJOYMENT OF SYMPHONIC MUSIC — Monday, Aug. 4, 1:30 - 4:30
Bogidar Avramov, instructor — Tuesday, Aug. 5, 1:30 - 4:30
One semester hour credit . . . $40 — Thursday, Aug. 7, 1:30 - 4:30
or 12 hours continuing education credit . $25
At Warming Hut II

WOODWIND WORKSHOP — Tuesday, Aug. 5, 9 - 11
One semester hour credit . . . $40* — Wednesday, Aug. 6, 1:30 - 3:30
STRING WORKSHOP — Thursday, Aug. 7, 9 - 11
One semester hour credit . . . $40 — Friday, Aug. 8, 1:30 - 3:30
BRASS WORKSHOP — Plus two hours rehearsal
One semester hour credit . . . $40 — and two hours performance.
At Mammoth High School. The woodwind workshop will be conducted be Darrell Mettler, solo clarinetist, and the strings by Pavel Farkas, concertmaster, both of the Westside Symphony. Ted Dykstra will conduct the brass workshop.

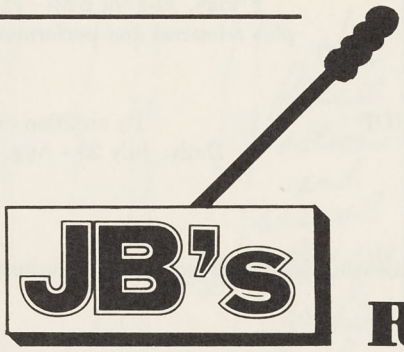
CHORAL CONDUCTING — Wednesday, Aug. 6, 8:30 - 11:30
Walter Buchanan, Ph.D., instructor — Thursday, Aug. 7, 8:30 - 11:30
One semester hour credit . . . $40 — Friday, Aug. 8, 8:30 - 11:30
At Mammoth High School — plus rehearsal and performance

THEATRE PRODUCTION WORKSHOP — By audition only
Michael Thornburg, instructor — Daily, July 23 - Aug. 12
Four semester hours
undergraduate credit . . . $100
At the festival site.
(The actual cost of the course is $364, but each student will receive a $264 scholarship.)

INTRODUCTION TO THE ARTS
One semester hour credit . . . $40
20 contact hours continuing education . $25
At Mammoth High School
First Option: Attend two out of four workshops: poetry, song writing, dance, film; plus dance and symphony concerts; turn in a paper; syllabus is furnished.
Second Option: Attend two out of four workshops and two symphony concerts, one dance concert and first and last sessions of symphonic music course. Paper is required.

*Any $40 course may be audited for $25. Any single session may be audited for $5.
Workshops giving credit under the Introduction to the Arts course (above):

POETRY WORKSHOP Don Meyer, instructor At the Twin Lakes Art Gallery	Sunday, July 27, 1:30 - 4:30 Tuesday, July 29, 1:30 - 4:30
SONGWRITING WORKSHOP Jimmie Haskell, instructor At Mammoth High School	Saturday, Aug. 2, 9 - 11 Sunday, Aug. 3, 9 - 12
FLUTE WORKSHOP Sheridon Stokes, instructor At Mammoth High School	Saturday, Aug. 2, 9 - 12
SONGWRITING WORKSHOP Will Jennings and Joe Sample, instructors At Mammoth High School	Saturday, Aug. 2, 1 - 4
FOLK DANCE WORKSHOP The Aman International Dancers At the festival site	Sunday, Aug. 3, 9 - 11 Sunday, Aug. 3, 1 - 3 Sunday, Aug. 3, 7 - 9 Monday, Aug. 4, 9 - 11



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Loyola Marymount University, lecturer

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Monday, Aug. 4, 9 - 11
Monday, Aug. 4, 1 - 4
Tuesday, Aug. 5, 9 - 11
Tuesday, Aug. 5, 1 - 4

For further information and application, write Loyola Marymount University, Loyola Blvd. at W. 80th St., Los Angeles CA 90045 *or* phone (213) 642-2757.

Additional adult education course offered by the Sierra Summer Festival:

SURVEY OF WESTERN MUSIC, 1650-1980
Ted Dykstra, instructor
At Mammoth High School
$10 fee for course

Monday, July 28, 8:30 - 11:30
Tuesday, July 29, 8:30 - 11:30
Wednesday, July 30, 8:30 - 10:30
Thursday, July 31, 8:30 - 10:30

PHYSICAL FITNESS WORKSHOPS

These workshops are sponsored by the Sierra Summer Festival, Inc., as a fund-raising project in support of the 1980 season.

Friday, August 8, 1-5 p.m., Warming Hut #2

Speakers to include:

Donn Swanbom, *head strength and conditioning coach at University of California, Los Angeles; author and lecturer. High school and college coaches across the nation have been adopting his program for use in developing strength and flexibility. He will present his views in developing a basis of strength while improving flexibility, thus cutting down the incidence of serious injury and improving performance. His in-depth presentation will include methods of training in weight lifting, stretching and nutrition.*

Susan Smith Jones, N.D., M.S., *health and fitness instructor at University of California, Los Angeles; lecturer on health topics around the country; as a free-lance writer, her articles have appeared in magazines and journals throughout the world. Her topic will be "The Main Ingredients: Positive Thinking, Exercise and Diet."*

Other speakers to be announced.

A fee of $10.00 will cover all of the Physical Fitness Workshops. Please send to: Sierra Summer Festival, Inc., Box 7710, Mammoth Lakes, Calif. 93546; Attn: John Griffis.

This is to express our sincere appreciation to the many who have worked so long and unselfishly to make this Festival a beautiful highlight of the Mammoth Year.

You have created a delightful tradition!



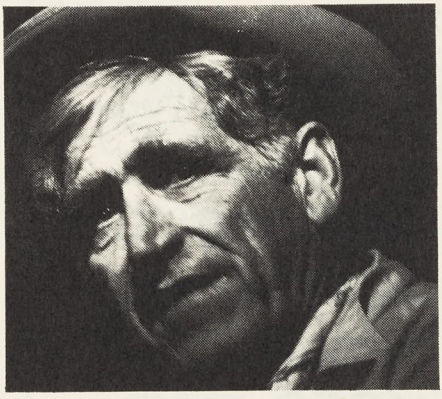
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James Whitmore

James Whitmore, a visitor and part-time resident of the High Sierra for several years, now makes his permanent home in the Mammoth area. Of Mammoth, Whitmore says, "I can think of no better place for expression of the arts; beauty and art should go together," adding that he would like to start an acting school in the area during summer months.

His dramatic portrayal of Will Rogers will be the festival's second theatrical performance. Whitmore first performed "Will Rogers" in 1969 on a national tour; it was then filmed for television and has been shown repeatedly on network TV. Whitmore is also well known for "Give 'Em Hell, Harry," the one-man dramatization of President Harry S. Truman, and his most recent portrayal of Theodore Roosevelt which was released to movie theatres throughout the country last year.



Whitmore was born and raised in New York and educated at Amhurst Central High, the Choate School and Yale. In his senior year, he left Yale to enlist in the Marine Corps. During the war, as a lieutenant, he saw action at Saipan, the Marianas and Tinion.

After the war he studied at the American Theatre Wing in New York and performed in summer stock. He used his last dollar to fly to an audition for producer Kermit Bloomgarten for a part in *Command Decision*. The play opened to rave reviews, and Whitmore was given the Antoinette Perry award for the best supporting performance of the year, as well as the Donaldson Award for the best newcomer of the year.

He made his motion picture debut with Glen Ford in *The Undercover Man* and has appeared in many other films such as *Battleground, The Asphalt Jungle, Battle Cry; Tora, Tora, Tora* to name just a few.

The Sierra Summer Festival is indeed honored to have James Whitmore perform again.

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Maria Muldaur

Born and raised in New York City's Greenwich Village, Maria Muldaur recalls her growing years there as a non-stop hootenanny complete with a cornucopia of musical styles—bluegrass, folk, blues guitar and Italian accordian players. Muldaur devoured the music of everyone from idol Bessie Smith to everything broadcast by rock 'n' roll deejay Alan Freed.

When she graduated from high school, the Friends of Old Time Music was just being formed to "find Appalachian artists like Doc Watson and bring them up for concerts." At the very first FOOTM concert, she fell in love with the fiddle playing of Gaither Carlton, Doc Watson's father-in-law. She later visited their clan in North Carolina and learned fiddle from Gaither. Back in the Village, she continued to play and sing at parties, hootnights and Gerde's Folk City. The summer Muldaur turned 21, Victoria Spivey was putting together a group to do a jugband record for her label. The resulting Even Dozen Jug Band included Muldaur, John Sebastian and Steve Katz. When they split up, Muldaur moved to Cambridge and married Geoff Muldaur, whom she'd met when he was a member of the Jim Kweskin Jug Band. Later, when a member of the band quit, Maria Muldaur was asked to fill his spot.

The Kweskin band stayed together for six successful years. When the group disbanded, Maria and Geoff moved to Woodstock. Together they made two albums for Reprise, "Pottery Pie" and "Sweet Potatoes." When their marriage faltered, she struck out on her own and made her first solo album, "Maria Muldaur." Both the debut album and "Midnight at the Oasis," a hit single gleaned from the LP, were certified gold. Her next album, "Waitress in a Donut Shop," took the listener through jazz, pop and folk. In "Sweet Harmony" Muldaur added gospel and southern-based rhythm and blues to her repertoire.



And now, with "Open Your Eyes," Muldaur has reached a new and exciting point in her career. She credits much of the success of "Open Your Eyes" to her producers David Nichtern and Patrick Henderson. "They're able to capture the spontaneity of the music and allow the players their own flavors and personalities."

"Open Your Eyes," Muldaur hopes, "will do just that."

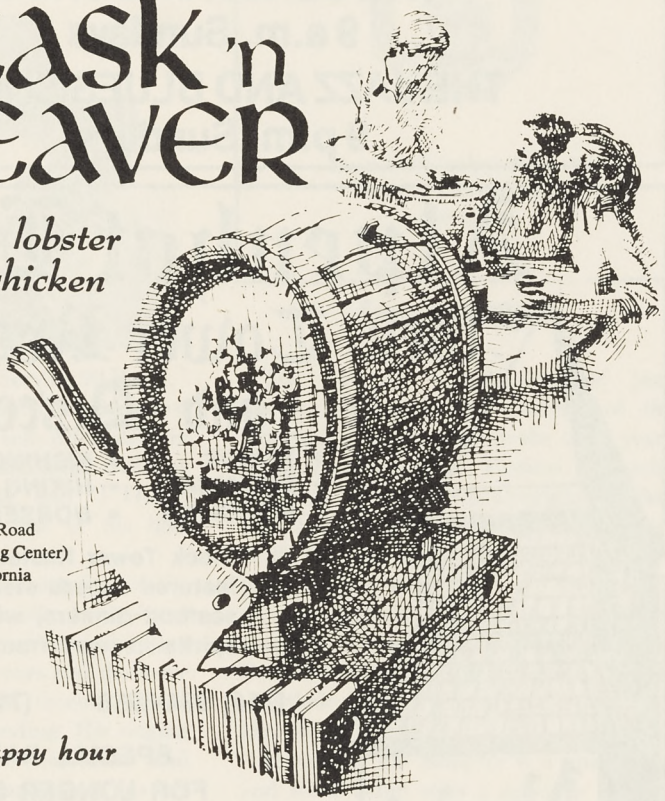


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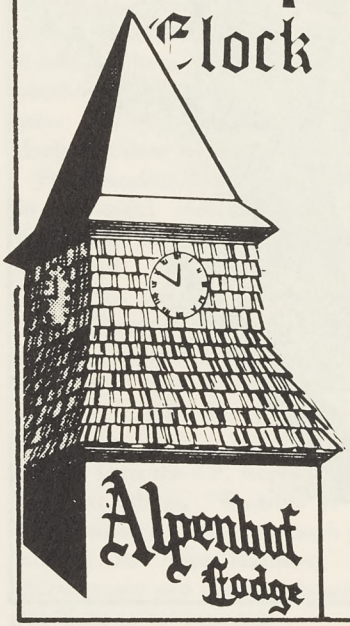
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Merle Haggard

Merle Haggard's music is tied closely to traditional country. Blending the western swing of Bob Willis with the honky-tonk spirt of Lefty Frizzell and the working man's commentaries of Jimmie Rogers, Haggard both embraces the music's history and expands upon it.

Starting with the barroom sentiments of "Swinging Doors" in 1966, Haggard has written and sung with equal effectiveness about such longtime country concerns as faded love ("Today, I Started Loving You Again"), poverty ("Tulare Dust"), patriotism ("Okie From Muskogee") and outcasts ("Branded Man"). And even more than most country singers, he has lived what he sings about.



In his latest album, "Serving 90 Proof," the nine original songs include "My Own Kind of Hat," a bit of self-affirmation in the independent style associated with the outlaw/country vocalists, and "I Didn't Mean to Love You," one of his best ballads in years.

Onstage recently at the opening of the new Country Club in Reseda, he explored the various stages of his career, exhibiting the fervor of the early years and the more subdued tones of his recent ones—musically he was outstanding. His singing captured brilliantly the heartache and bravado of country music, and his arrangements imaginatively mixed old and new influences as he employed a fiddle and steel guitar alongside an electric piano and two drummers.

The festival is initiating its country western performances with one of the very best.

Best Wishes
Sierra Summer Fesival

EL DORADO
SAVINGS
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Mammoth Lakes Branch
Kathleen Heinsohn
Manager

Joe Sample

Joe Sample, world-renowned jazz pianist, composer and member of the Crusaders, has become in the three years of the Sierra Summer Festival, a special tradition. His music has an originality that has created a loyal following for decades. With the Crusaders, Sample has become part of what is considered "the world's greatest instrumental group." Billboard magazine recently named Sample and the Crusaders the No. 1 jazz artists of the year and their album, "Street Life," the No. 1 jazz album of the year.

Home for the Samples is a unique log and stone cabin with a spacious view of Mammoth Mountain. His wife, Marianne, and nine-year-old son, Nicklas, spend January through August in Mammoth where Nicky attends school. The fall

The Kingston Trio

The story of the Kingston Trio, its success and longevity, is really a look at the transformation of American music over the last two and a half decades. In the late 1950s, the American public had seen the end of a war, and at last the country and the world were at peace. When three clean-cut, outspoken and charismatic young college students started singing about what had happened to each of us; when their songs spoke of our frustration, expectations and joys in life, their success was imminent.



Of course, the Kingston Trio did not invent what we now call folk music. What the Trio did create, however, was a public awareness of the new style and eased the way for other artists to adapt to an art form called folk music.

By 1961, the Kingston Trio had five gold records. "Charlie and the MTA" (a song satirizing the policies of the Boston Metropolitan Transit Authority), "Tijuana Jail," (a look at what it's like to be stuck in a Mexican jail), and "Worried Man" (a song that talks about optimism). Later that same year, because of personal differences, Dave Guard left the group and was replaced by John Stewart. For the next six years the Trio recorded for both Capitol and Decca; then in 1967 they decided that it was time to retire.

In 1972 after a short-lived solo career, Bob Shane revised the Trio with Roger Gambill. Third members came and went as Gambill and Shane recreated and updated the old music and started integrating the music of today.

Three years ago they added George Grove to the group, their youngest member. They call Grove the musician of the Trio. He is an accomplished banjo and acoustic guitar artist and has a versatile and beautiful voice, which contrasts and compliments the husky lead vocals of Shane.

The Kingston Trio today is a cohesive and purposeful force made up of a perfect blending of talents and personalities. The members feel collectively responsible for the music they sing and to the people they entertain. They've added bassist Stan Kaess, drummer Tom Green and mandolin/fiddle player Ben Schubert to their group. They've added songs like "Early Morning Rain," "Amazing Grace" and "The First Time Ever (I Saw Your Face)." In addition, they've introduced the new songs "Aspen Gold" and "Longest Beer of the Night."

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and early winter are spent in their condominium in Beverly Hills. When the family is in Mammoth, Sample commutes to his work in Los Angeles. "As far as writing music, I really need the relaxed atmosphere of Mammoth—the city has too much going on, too many distractions, and it is twice as difficult to dig into yourself and find something."

Born in Houston, Texas, Sample cites his brother Alex with influencing his choice of music as a career. He began playing professionally at age 12 and later formed a band called The Swingsters, which mixed jazz and blues elements. Along with sax player Wilton Felder and drummer "Stix" Hooper, Sample ventured to Los Angeles and the group changed its name to the Jazz Crusaders, then the Crusaders.

Sample and the Crusaders recently returned from a three-week tour in Japan and were well received. "I love to be on the road now just for the joy of playing. It's great. We have a lot of fans, and we want to keep them, so our tours have a purpose."

Last summer the Crusaders performed at the Hollywood Bowl with a 40-piece orchestra—the new sound was a hit. Sample is looking forward to orchestrating more of his own pieces. This year as a special treat for the festival-goers, Sample will perform several of his pieces with the Westside Symphony Orchestra. His program is anticipated with much excitement as it promises to be a first for the festival.





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Beverly Spaulding

Beverly Spaulding is a Los Angeles native. Offstage she possesses the same intensity and power than permeates her music. She fixes you with a clear, steady gaze that is symptomatic of the enormous discipline and dedication which has brought her to her current high level of proficiency as a musician and performer.



Ten years ago she was a skier "tearing down a hill," buffeted by 50 mph winds. The resulting accident gave her a year for reevaluation and writing. Rooted in blues, R&B, jazz, and a lot of gospel, she took a trio on the road and played clubs throughout the Midwest and South, before coming home to LA two years ago. Her tenure on sax goes back a brief five years.

She feels being self-taught includes a lot of mistakes and now studies with Buddy Collette. Her active repertoire of 140 songs

has new additions every week. It already includes "Doxy," "Do Nothing Till You Hear From Me," "Well, You Needn't," several self-penned songs and numerous chestnuts from '60s R&B.

She's talking to labels, an encouraging sign given the conservatism in the business. Obviously, her eclecticism is a topic of those conversations. Playing a cross-section of American music can make a marketing department's job difficult, but Spaulding asserts, "The audience is not dumb or asleep. They are not at a fifth grade level of comprehension. They respond if an artist gives them something to respond to."

Certainly her ability to make an audience respond is a key to Spaulding's success.

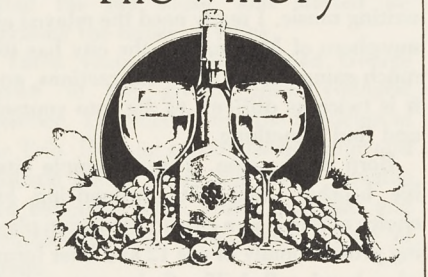
Aman Folk Ensemble

The Los Angeles-based Aman Folk Ensemble takes its name from the Biblical affirmative that Eastern Europeans and Middle Easterners pronounce Aman, and Americans, Amen. The implications of this word are reflected in the delight, care and attention which Aman members invest in the research, choreography, costumes, music and million cultural details which bring a common insight and affection to Aman's performances.

Of the several important ingredients which contribute to Aman's "feel of the old country," is the company's costume collection—almost 2,000 pieces collected from around the world. When originals are not available, copies are made exact in every detail by company members who have become expert in embroidery, leather craft and dyeing.

Their instruments also reflect years of collecting. Aman's 15 musicians have mastered originals or exact replicas of more than 70 tongue-tangling instruments such as the *gudulka*, the *saz*, the *ljerica*, the *kemanje*, the *frula*, the *kaval* and *zurna*, as well as the better known bagpipes, banjo, mandolin, fiddles and more.

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This 15-year-old company, founded by Leona Wood and Anthony Shay and now under the artistic direction of Wood and Barry Glass, made its New York debut in late 1979, receiving a very enthusiastic critical reception. Its widespread reknown in the western states has been achieved primarily through performances at the Los Angeles Music Center.

Another major contribution to Aman's renown was the Emmy award-winning



special presented by Los Angeles public television station KCET more than a year ago.

Aman is supported by the National Endowment for the Arts' Dance Touring Program, and this year was honored as the DTP's only multi-ethnic participant.

Today, a dedicated board of directors and support from both public and private sectors are helping Aman become a major cultural organization.

As Aman's founding director Leona Wood says: "In America, where many people have come from the Old World to the New, folk songs and dances are a spiritual strength and a means of cultural survival. Ethnic folklore represents an affirmation of traditional values—a concept that is growing more and more important in this world of blurring identities."

The UCLA Performing Artists

A group of gifted and dedicated musicians who particularly enjoy playing Chamber literature, the UCLA Performing Artists' roster reads like a Who's Who in Music in Southern California—each a sought-after soloist in his own right.

The ensemble is led by Sheridon Stokes, a quiet unassuming man who is content to let his music speak for him. Considered one of the foremost flautists in the United States, Stoke's varied musical activities include recent solo appearances at Hollywood Bowl, Ojai Music Festival,



Monday Night Concerts and the Glendale Symphony. He has toured in Russia with the Roger Wagner Sinfonia Orchestra and has written several instructional books for the flute which have been translated into Japanese for the export market.

Other members of the group are Stanley Plummer, violin, and Chet Swiatkowski, piano.



Plummer's list of honors include winning the Associated Concerts Bureau Contest in Carnegie Hall, first prize in the National Federation of Music Club Auditions and the Sir Arnold Bx Medal for "outstanding performance of contemporary music." Since his successful Town Hall debut in 1957 he has toured Alaska, Canada, the U.S., Asia and Europe.

Swiatkowski holds degrees from the Yale School of Music and the Hartt College of Music; he taught piano at the Hartt

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College of Music when he was 21 years old. He performed throughout New England and New York in solo and chamber music concerts.

Swiatkowski moved to California early in 1975 and is currently on the piano teaching faculty at the California Institute of the Arts. He is involved in ensemble and contemporary music, travels on recital tours, and is a recording artist.

Bogidar Avramov

Bogidar Avramov has owned a condominium in Mammoth for almost ten years and comes to the Sierra as often as possible. He lives with his wife, Ilka, and son, Dorian, in Los Angeles. He was born in Sofia, Bulgaria, the son of Vladimir Avramov, a respected judge of international violin and chamber music competitions.



A graduate of the Bulgarian State Conservatory, he was awarded a Master of Arts degree in orchestral conducting from the Warsaw School of Music. He also attended Santa Cecelia Conservatory in Rome, which was followed by an appointment as conductor of the Varna Symphony Orchestra. In 1966 Avramov was invited to New York by Leopold Stokowski to conduct the American Symphony Orchestra. Following many appearances in Europe and eventually California, he was named conductor of the Westside Symphony. Avramov is also conductor-in-residence at Loyola Marymount University.

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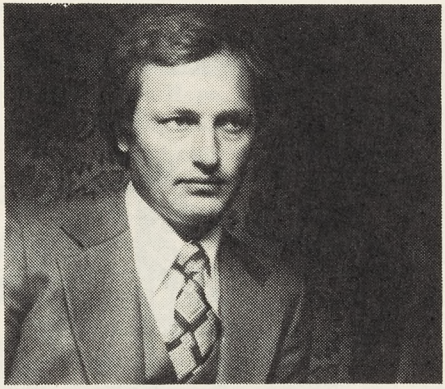
The Westside Symphony Orchestra

The Westside Symphony Orchestra will appear at this year's Sierra Summer Festival for the third consecutive year.

The Westside Symphony, under the direction of Bogidar Avramov, is a Beverly Hills-based organization of 75 members, 54 of whom will be appearing at the festival.

Cited by the *Los Angeles Times* as being "a significant segment of the Los Angeles concert life," the Westside Symphony has introduced in Los Angeles numerous US and California premiers of American and European composers. In 1975, this orchestra became one of 14 in the US to be honored with the prestigious ASCAP award "For Adventuresome Overall Programming of Contemporary Music."

Yuri Lotakov



Yuri Lotakov will perform in concert with the Westside Symphony Orchestra on August 6.

Born in Odessa, Russia in 1945, Yuri Lotakov started his musical training at the age of five and gave his first public performance at the age of nine. At 18 he won the Ukrainian National Competition for Young Artists and was invited to perform in Kiev. He was admitted to the Kiev Conservatory, from whence he graduated with a Ph.D. in music in 1971.

Lotakov studied with Vsevolod Topilin, the famous Russian pianist and teacher who was a pupil of Heinrich Neuhaus, teacher of Emil Gilels and Sviatoslav Richter.

In 1968, Yuri Lotakov won the title "The most gifted pianist in the Ukraine." He concertized extensively in the Soviet Union and Eastern Europe. He also appeared on radio and television in the USSR. He performed with the Kiev Philharmonic, the Ukraine National Radio Symphony, Ukraine Chamber Orchestra and the Tallin Symphony Orchestra. He enjoyed a very successful tour of Italy and South Africa during 1978-79.

Upon applying for permission to leave the Soviet Union in April 1977, Lotakov and his wife both were removed from their teaching positions, and he was not permit-

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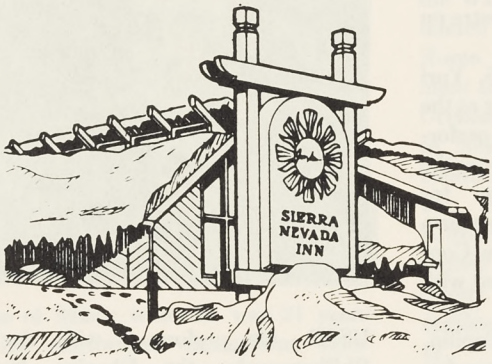
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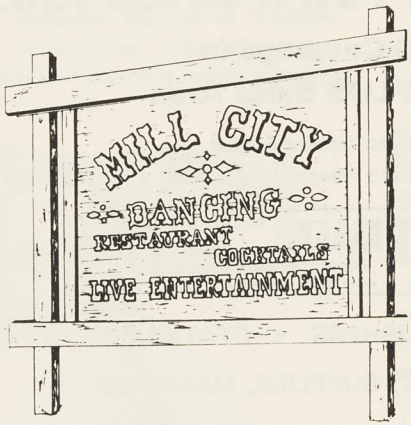
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ted to concertize. All his public appearances were cancelled. After waiting through a difficult year, the Lotakovs were finally allowed to leave, and with their daughter emigrated to the United States in June 1978. They now make their home in Los Angeles.

In a recent interview, the great Russian cellist and conductor, Mstislav Rostropovitch stated that there are many very talented young artists in the Soviet Union, who because of conditions there are not heard or known in the West. Yuri Lotakov is one of these talented artists.

Joanie Sommers

Music is not an easy business to get into. It's an even harder business to stay in. But when the talent is there, you can't hide it and it's RIGHT there in Joanie Sommers.

Sommers' musical career over the years has known no boundaries. Beginning in the '60s, right up to the present, her many top-charted singles and seven smash albums put the lady in great demand with countless clubs, concert promoters, record company executives . . . the list is endless. She's tops when it comes to records, supper clubs or radio-TV.

Sommers brought audiences to their feet and literally left them yelling for more from the Copacabana in Manhattan to the Crescendo in Los Angeles to Hemisphere in San Antonio . . . and all stops in between.

She successfully launched two record-breaking campaigns for the Pepsi Cola Corporation, practically making the phrases "Come Alive!" and "For Those Who Think Young" more common than the drink itself. Her voice was so distinctive, in fact, that DJs across the country began introducing "the one and only Joanie Sommers" rather than the product she was advertising.

It was only natural then, that her voice, together with her rare talent for interpreting lyrics and making them heard as if for the very first time—along with the almost mystical rapport between Sommers and her audiences, resulted in her sharing the bill with such notables as Bob Newhart, Bob Hope, Bobby Darin, Mort Sahl, John Davidson, Steve Allen, Dean Martin, Perry Como and Danny Kaye.

Her career has taken her to all parts of the country. Such engagements give here the opportunity of trying out any new material she feels might add to her already successful and critically hailed act. And in doing so, she has been able to keep right up with the times. Her act now comprises both jazz and blues of yesterday and the contemporary songs . . . with many lyrical stops on the way.



As far as Joanie Sommers herself is concerned, her audiences take top billing. She draws their emotions out to meet hers and that is the one thing she wants the most: that being the satisfaction of bringing happiness and joy to the people in the way she knows best . . . music.



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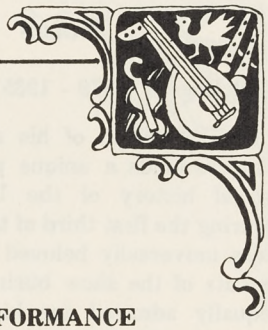
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SIERRA SUMMER FESTIVAL
Friday, July 25, 1980 at 8:00 p.m.

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in

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Adapted by: Paul Shyre
Produced by: George Spota

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Notes

Will Rogers [1879 - 1935]

For the scope of his activities, Will Rogers holds a unique position in the social history of the United States. During the first third of this century, he was universally beloved as one of the greats of the show business world and equally admired for his role as the nation's self-appointed social commentator with a light-hearted approach.

He was born of mixed European and American Indian blood in the Indian Territory of what is now the state of Oklahoma in the year 1879. As a child he was registered on the official rolls of the Cherokee Nation as number 11384. Will, not meant for classroom education, was happiest when he was on horseback roping anything that moved. As a young man, he travelled to Argentina and South Africa, finally landing a job in a Wild West Show as a trick roper. His billing was as the "Cherokee Kid."

On returning to the United States, he worked in vaudeville displaying his rope tricks. Soon, on advice from a fellow performer, he began to ad lib about current events that he had read about in the newspaper. His insightful comments, given in a droll but humorous and witty style, soon became even more popular than his lariat twirling. Will Rogers had discovered his talent.

Will's career progressed through big time Wild West Shows in New York and Europe to big time vaudeville to Broadway shows to many years of starring in the Ziegfeld Follies and roles in silent movies. During this time, his fame spread throughout the country. In 1918 he had great success with his first two books of social commentary: "The Cowboy Philosopher on the Peace Conference" and "The Cowboy Philosopher on Prohibition."

After this string of successes, he became an American institution, working in films, radio, lecture-tours, and writing a widely syndicated newspaper column. The prominent people of the country sought his friendship. Camera crews even followed his vacations to Europe and filmed travelogues.

Altogether, Will Rogers published 20 books, made 35 silent movies, 20 "talking"movies, and 12 travelogues. He was broadcast every Sunday night on national radio and his columns appeared in over 500 newspapers. In addition to these achievements, he was very generous with his earnings and would quietly donate huge sums to charity causes. He was proud of the fact that he played more benefits than any other performer of his time.

His life ended tragically in 1935 on an adventure flight to Alaska with his friend, the famous aviator Wiley Post, when their small plane fell into the sea at Barrow Point, Alaska. His death was mourned by the entire nation.

The importance of Will Rogers to the American people stems largely from the things that he said. The portrayal of Rogers by James Whitmore brings back to life the style and wit of his home-spun commentary and confirms for our time both the great quality of the man and the excellence of his mind.

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SIERRA SUMMER FESTIVAL
Saturday, July 26, 1980 at 8:00 p.m.

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Intermission

MARIA MULDAUR

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Wednesday, July 30, 1980 at 8:00 p.m.

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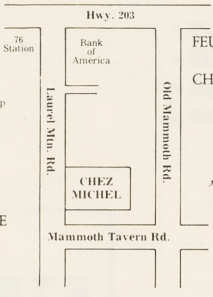
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SIERRA SUMMER FESTIVAL
Friday, August 1, 1980 at 8:00 p.m.

BEVERLY SPAULDING

Intermission

JOE SAMPLE AND FRIENDS

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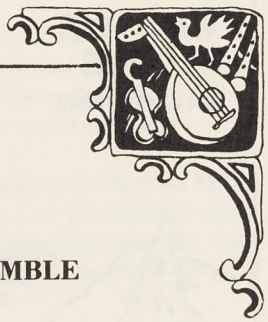
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SIERRA SUMMER FESTIVAL
Saturday, August 2, 1980 at 8:00 p.m.

AMAN - THE INTERNATIONAL FOLK ENSEMBLE

Michael Alexander, Executive Director
Leona Wood and Barry Glass, Artistic Director
Miamon Miller, Music Director

LADARKE
Choreography: Richard Crum; Composer: Emil Cossetto (1950)
This suite is based on an old Croatian custom that occurs on Midsummer's Day. Ladarke, or Ivancice, are young girls who walk through the village singing wishes of prosperity and good health for the coming year, receiving gifts of food and money in return.

SAMARKHAND
Choreography: Leona Wood; Assisted by: Mardi Rollow; Musical Arrangment: Philip Harland; Tar Solo: Ergun Tamer
This ancient Central Asian city—prize of conquerors from Alexander to Tamerlane—now lies within the Soviet Republic of Uzbekistan. Since even before the days of the khans, a classical dance tradition has been taught to children destined to be professional dancers in the courts of the local rulers. Today that trust is preserved by the government. The dancers' costumes reflect the splendor of an almost legendary past.

SERBIA-BULGARIA (Katanka)
Choreography: Anthony Shay
The strength and vigor of this Nisava Valley dance from the Serbian-Bulgarian frontier proclaims its mountain origin. The dance Katanka is a popular couple dance.

YUGOSLAVIA (Tamburica Orchestra)
Musical Arrangement: Miamon Miller; Vocal Soloist: Deanne Hendricks
Prior to c.1840 dances in Serbia and Croatia were accompanied by solo musicians, but since that time instrumentalists have formed small ensembles, until today the tamburica has become the national folk orchestra of Northern Serbia and Croatia, and now is found wherever Yugoslavs congregate.

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TRANSCAUCASIA

Choreography and Research: Leona Wood; Music: Philip Harland

These ladies in beautiful Armenian costume perform a dance that is seen not only in Armenia, but in neighboring Azerbaidjan as well. As the silken cloth floats high in the air, the dancers imagine themselves gliding beneath a bridal canopy.

SZEK and HUNGARIAN

Choreography: John Gibson, Billy Burke; Musical Arrangement: Miamon Miller

In the Trans-Carpathian region of Romania lives a group of Hungarians whose dance style and repertoire are distinct from those Romanians inhabiting the same area. The dance is followed by a suite of dances from the neighboring country of Hungary itself.

INDIA

Choreography: Chitresh Das; Soloists: Susan Duckett, Michele Gerard; Drummer: Ritesh Das; Sitar: Dan Ratkovich

Kathak is one of the great classical dances of India. Reaching a height of refinement during the Moghul period, its development continued under the patronage of wealthy zamindars throughout the British Raj. The dance owes its present form to the creative energies of many masters—both past and present.

BULGARIA (Spring Festival)

Choreography: Richard Crum; Musical Arrangements: Miamon Miller

"May your fortunes be as many as the leaves in the forest!" is the greeting sung by Bulgarian girls as they visit each village household in the spring ritual known as Lazaruvane. They place a special white kerchief on the shoulders of persons to whom the greeting is directed, and in exchange they receive colored eggs and other gifts. The ensuing celebration combines the songs and exciting dances for which the Sopi (western Bulgarians) are famous.

Intermission

SCOTLAND

Choreography: Barry Glass and Linda DeNike; Piper: Alan Keith

Scottish dancing is of a very courtly character since, in many ways, it still resembles the dancing of the late Renaissance. Mary Stuart, long in residence at the French Court, brought the elegant influence of French dance with her when she returned to Scotland. "Broadswords," the national "Lilt" and reels all demonstrate the beauty and technical brilliance of this dance form, which also has become a highly regulated and competitive exercise.

EGYPT

Choreography and Research: Leona Wood; Consultant: Aisha Ali; Musical Arrangement: Philip Harland

In 19th century Egypt, professional dancers known as Ghawazee were an important part of any celebration or festival. They performed a variety of dances, some of which have been compared to the Sarabande and others to the Fandango. Their dances were usually accompanied by little brass cymbals called sagat.

ROMANIA (Taraf)

Director and Soloist: Miamon Miller

The doina is an rhythmical improvisation on set motifs played by a solo instrument—in this performance, a violin. with the addition of a cimbalom this ensemble (taraf) becomes a richly versatile consort, its expressiveness demonstrated in the roata (dance music) which follows.

ROMANIA

Choreography: Barry Glass, Richard Crum; Consultant: Miamon Miller

A suite of three regional dances of this Eastern European country including a Purtata (an a capella "songdance"), a women's dance from the Crihalma area in which the women's movements are imitative of the virtuoso footwork reserved for men, and the men's Briul Mare. a line dance from the southern region of Muntenia.

GEORGIA (Darbazuli)

Choreography: Leona Wood, Graham Hempel

Dancing is a vital part of cultural expression in all Trans-caucasian (Kavkaz) countries. Traditional values, medieval costumes and aristocratic manners survive, expressed in dances characterized by the traditions of chivalry, as in this wedding canopy dance.

MOSCOW QUADRILLES

Choreography: Igor Moiseyev

In 19th century Russia, the aristocracy looked to Paris for every new fashion, whether in gowns, manners or amusements. In this hand-me-down society, the gentry imitated the court, and the tradespeople imitated the gentry. And so, last year's dance craze became this year's fashion with the working class. The scene opens upon young couples strolling with affected manners. But as the evening progresses, the strain of imitating their betters soon tells; rivalries flare up, decorum vanishes—and the true Russian spirit possesses the dancers who, all falseness forgotten, abandon themselves to pure Russian exuberance.

IRELAND

Musical Arrangement: Laurence Modell

Irish music was one of the most pervasive influences upon American folk music. Here, three tunes—an air, a jig and a reel—are arranged in a medley which incorporates a number of traditional Irish instruments, such as the tin whistle and bodhran (frame drum).

APPALACHIA

Choreography: Jerry Duke; Musical Arrangement: Andrew King

As an American dance company, Aman takes pride in its presentations of American dance forms. Among these are music and dance which began with some of the first newcomers to these shores. Appalachian mountain people of the American South are descendant from settlers who came from the British Isles. Their dances, influenced by the Black slave population from West Africa, exhibit an earthy exuberance which has become a completely American expression.

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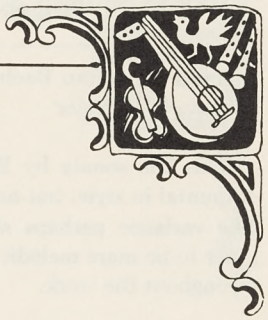
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SIERRA SUMMER FESTIVAL
Sunday, August 3, 1980 at 3:30 p.m.

THE UCLA PERFORMING ARTISTS

Sheridon Stokes, Flute
Stanley Plummer, Violin
Chester Swiatkowski, Piano

J.S. BACH Sonata in G major
Largo
Vivace
Adagio
Presto
Flute, violin and piano

BEETHOVEN Sonata No. 9 in A major, Op. 47
Adagio sostenuto-presto
Andante con variaziono
Violin and piano

Intermission

PROKOFIEFF Sonata, Op. 94
Andantino
Scherzo
Andante
Allegro con brio
Flute and piano

CHOPIN Scherzo No. 2 in B flat minor, Op. 32
Piano

MARTINU Sonata
Allegro poco moderato
Adagio
Allegretto (scherzo)
Moderato (poco allegro)
Flute, violin and piano

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Notes

Johann Sebastian Bach (1685-1750)
Sonata in G major

This trio sonata by Bach is very contrapuntal in style, but not in a pure form. The variance perhaps allowed the composer to be more melodic which is evident throughout the work.

Ludwig Van Beethoven (1770-1827)
Sonata No. 9 in A major, Op. 47

George Augustus Polgreen Bridgetower was probably the first negro violin virtuoso on record. Born of a Polish mother and an African father in 1770, a long and successful career brought him to Vienna where he made a great stir in the Austrian capitol. Beethoven heard him and admired the young man's playing so much that he agreed to write him a violin and piano sonata "in a very concertante style, as that of a concerto," for a morning concert in the Ausgarten in May, and to accompany him in its performance.

As was often the case, Beethoven barely finished the work in time. The piano part of the first two movements was merely sketched in, and the distressed violinist had to end the variations in the second movement at sight.

Later the two men quarreled and when the sonata at length appeared in print, its first performance was no longer in the picture. The dedication went to Rodolphe Kreutzer, the prominent Parisian violinist. He, incidentally, never troubled to perform the sonata.

Sergei Prokofieff (1891-1953)
Sonata, Op. 94

In 1943 Prokofieff composed his Sonata in D for flute and piano, Op. 94. (This work received its first public performance in Moscow on Dec. 7, 1943 with N. Kharkovsky, flute and S. Richter, piano.) In 1944 Prokofieff transcribed the flute part for violin. This version played by David Oistrakh and Joseph Szigeti is actually better known than the original version.

Stylistically the work is typically Prokofieff and puts extreme demands on the range of the flute. It is one of the classic pieces of flute literature.

Frederick Chopin (1810-1849)
Scherzo No. 2 in B flat minor, Op. 31

This work composed in 1837 is the best known of the scherzos. The famous opening triplets alternate with crashing octaves. The material is extensively developed, and a masterful coda modulating brilliantly from minor to major provides this scherzo with a spectacular ending.

Bohuslav Martinu (1890-1959)
Sonate

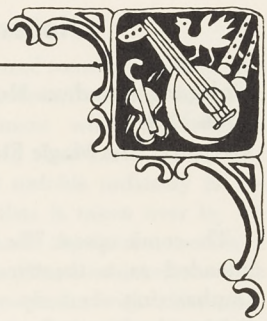
This work was written for the wife of the famous flutist Marcel Moyse. It is written in traditional form and ends with a five part rondo. The original performers were Marcel Moyse, flute; Blanch Honegger, violin; and Louis Moyse (son of Marcel), piano.

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SIERRA SUMMER FESTIVAL
Wednesday, August 6, 1980 at 8:00 p.m.

THE WESTSIDE SYMPHONY ORCHESTRA

Bogidar Avramov, Conductor
Yuri Lotakov, Pianist

MOZART	Overture: The Magic Flute, K. 620 (1791)
SCHUMANN	Symphony No. 1 in B flat, "Spring," Op. 38 (1841)
	Andante un poco maestoso - Allegro molto vivace
	Larghetto
	Scherzo: Molto vivace
	Allegro animato e grazioso

Intermission

RACHMANINOFF	Concerto No. 2 in C minor for piano and orchestra, Op. 18 (1901)
	Moderato
	Adagio sostenuto
	Allegro scherzando

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Notes

Wolfgang Amadeus Mozart (1756-1791)
Overture: The Magic Flute, K.620 (1791)

The comic opera, *The Magic Flute*, was intended as a theatrical entertainment, emphasizing comedy and burlesque, Oriental backgrounds and spectacle which were so dear to the Viennese public of the day.

The plot is made up of so much nonsense and confusion that it has been severely criticized over the years. It was adapted by the theatre impresario Emanuel Schikaneder from a story called "Lulu" which he found in a collection of Oriental tales. Much of the disorder in the opera was due to the necessity of both composer and librettist to change their opera completely while writing it because a rival opera derived from the same source had opened to great success in Vienna. Schikaneder did not write a new libretto. Instead he merely disguised the old one by making heroes into villains and vice versa, and converting the whole into an allegory about Freemasonry, whose ideal was the "regeneration of humanity by moral means" (both Mozart and Schikaneder were Masons). Masonic ritual and symbolism were interpolated into the text and the resulting confusion bothered neither the composer or librettist nor the public who made it a great success.

The masonic elements had little meaning for the uninitiated and have even less for later generations. What remains is the eternal charm of the naive story and the continuing awe at the music of Mozart. Mozart took care, by means of rhythm, melody and orchestral color, to make the significance of the opera very clear.

The slow introduction of the overture begins with three majestic chords for full orchestra. This symbolizes the candidate knocking three times on the portal and is the only part of the overture repeated within the opera at various significant times. After a noble introduction the pace changes magically in the main section. There is a vivacious theme for violins which is the principal theme of the entire overture. This is treated fugally with brilliant effect. This theme is repeated by the orchestra, after which it is subjected to extended and extensive development.

Robert Schumann (1810-1856)
Symphony No. 1 in B flat "Spring" Op. 38 (1841)

The Symphony No. 1, the "Spring" Symphony, was Schumann's first ambitious work for the orchestra. A couplet by Adolph Bottget was Schumann's initial inspiration: "Oh, follow, follow on the run, for the valley blooms with the spring."

Schumann himself has left us a graphic account of his own feelings about the score. In a letter written on January 10, 1843, Schumann had these things to say to

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a conductor who was scheduled to give a performance of the music in Berlin: "Could you infuse into your orchestra in the performance the sort of longing for the spring which I had chiefly in mind when I wrote in February 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like a call to awakening; and then I should like reading between the lines, in the rest of the introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegra, how little by little everything appears that in any way belongs to spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the goodbye of spring."

Schumann expanded the idea of the symphony as an integral set of movements so that literary and even pictoral elements found their place in his symphonies. Mosco Carner, the English musicologist has written: "It is this very intrusion of poetic ideas that gives Schumann's symphonic work its special place. He opened to the symphony a world of Romantic imagery and lyricism which was at once new and personal."

The symphony begins with an introduction marked Andante. Horns and trumpets in unison sound a fanfare which is echoed by the orchestra. The pace quickens and the movement proper, Allegro molto vivace, bursts upon the scene with a bright, dance-like rhythmic vigor. The second theme, graceful and easy, is first stated by the clarinet with low string accompaniment. The development section plays with the rhythmic outlines of the principal theme, but it also introduces a brand new theme, heard first from the oboe.

The climax of the development is reached with the reappearance of the opening fanfare, ushering in the recapitulation. The movement ends with an accelerated coda which introduces yet another triumphant repetition of the opening fanfare.

The freshness and romance of the vernal season is to be found in the exquisite larghetto movement which follows. A wonderful song is first heard in divided violins. Later it unfolds radiantly in the cello and after that is taken over by the oboes and horns. In the final measures of this movement, a phrase is hinted at which immediately becomes the brisk and strongly accented theme of the Scherzo, Molto vivace. The principal theme is a variant of the principal theme of the second movement and has been characterized as a "full-blooded, masculine counterpart to the feminine charm of the Larghetto." There are two trios, the first a rhythmic distribution of chords between the winds and strings and the second full of bristling energy. The scherzo section appears between each trio.

The concluding movement begins with an ascending scale and leads to a graceful dance melody that soon engages the violins and becomes the principal theme of the movement. The development is dramatic and rhythmic, and the return to the recapitulation is ushered in by an unaccompanied flute cadenza. The concluding coda whips up to a triumphant finish.

Felix Mendelssohn conducted the first performance of the new symphony a few weeks after it was written.

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Sergei Rachmaninoff (1873-1943)
Concerto No. 2 in C minor for Piano and Orchestra, Op. 18 (1901)

Rachmaninoff himself was the soloist when the Second Piano Concerto was given its official premiere at a Moscow Philharmonic concert in October 1901. The score was an instant success and like the piano concertos of Grieg and Tchaikovsky has become a perennial favorite not only with virtuosos and concert audiences but also with the public at large. It has been heard in numerous motion pictures, including Noel Coward's *Brief Encounter*, and one of its principal melodies was adapted into the popular song hit "Full Moon and Empty Arms." It is easy to understand the immense and sustained popularity of this concerto. It has an inescapable emotional effect, with its wealth of melodic inspiration, the force of its exciting and passionate utterances, and the drama of its climaxes and contrasts.

The success of the concerto served to pull Rachmaninoff out of a deep depression that had resulted from the failure of his 1st Symphony. He became conductor of opera at the Moscow Grand Theatre, was constantly in demand for recitals and was able to compose many pieces for the piano. So steadily did the demands upon his time and energy grow that within a few years he left Moscow in search of peace and quiet. In 1917, Rachmaninoff left Russia forever, travelling all over the world and finally settling in Beverly Hills.

The concerto begins with a series of unaccompanied chords in the piano, increasing in sonority and preceding the entrance in the strings of the first theme, which is broad and rhapsodic, against arpeggios in the piano. This theme becomes increasingly passionate. Then the second theme, one of yearning and feminine tenderness, appears in the piano. A loud statement of the first theme brings on the development. In this part, an altogether new idea makes an appearance; it is a vigorous marchlike section, first heard in the orchestra, which gains strength and is sounded with full force and ringing chords in the piano. The recapitulation begins with a return of the first main theme. The coda, evoked softly with staccato strings, ends vigorously.

In the second movement we have the genius of Russian song. This is Rachmaninoff at his most beguiling. A nocturnal song emerges from the flute and after that from the clarinet out a broken chord in the piano. Soon the piano takes up the melody, while the violins assume the broken chord accompaniment. The middle section of the movement brings on livelier material. A brief cadenza for the piano restores the starry and poetic mood of the opening section.

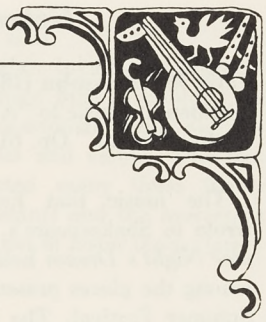
Introductory material for orchestra and for the piano precedes the entrance of the first theme of the finale. This is heard in the piano, prefaced by rising chords; it has a vigorous, martial character. The theme, worked out with frequent bravura passages for piano, is succeeded by a second idea, more broadly lyrical in style and more nostalgic in mood. It is found first in oboe and violas supported by clarinets and horns, then elaborated by the piano. This beautiful melody is given prominent attention throughout the rest of the movement. It is sensuously projected by violins and flute and later taken up by the piano. After a short cadenza for the piano, the melody returns majestically in full orchestra, against powerful chords in the piano.

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SIERRA SUMMER FESTIVAL
Friday, August 8, 1980 at 8:00 p.m.

THE WESTSIDE SYMPHONY ORCHESTRA

Bogidar Avramov, Conductor
The Mammoth Lakes Festival Choir
Dr. Walter Buchanan, Conductor

MENDELSSOHN Incidental Music to "A Midsummer's Night Dream," Op. 61 (1825)
Overture
Scherzo
March of the Fairies
Ye Spotted Snakes
Intermezzo
Nocturne
Wedding March
Funeral March
Dance of the Clowns
Finale

Intermission

DVORAK Symphony No. 8 in G major, Op. 88 (1889)
Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

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Notes

Felix Mendelssohn (1810-1847)
Incidental Music to "A Midsummer Night's Dream," Op. 61 (1825)

The music that Felix Mendelssohn wrote to Shakespeare's play *A Midsummer Night's Dream* holds a special place among the pieces presented in the Sierra Summer Festival. The overture, written when the boy genius Mendelssohn was 16 years old, perfectly expresses the nature of the play which takes place on a warm summer night in the forest of Athens. The woods are inhabited by fairies unbeknowns to the mortals who become entangled in their mischievous magic.

The music opens with four delicate chords which transport us into the realm of fantasy, following this are graceful melodies and a rustic dance.

A Scherzo and Fairies March are next, then we hear the fairies sing a song to Titania, Queen of the Fairies, as she sleeps:

You spotted snakes with double tongue
Thorny hedgehogs be not seen;
Newts and blind-worms, do no wrong
Come not near our fairy queen.
Chorus:
Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby:
Never harm: Nor spell nor charm,
Come our lovely lady nigh:
So good night with lullaby.

Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not here;
Worm nor snail do no offense.
Chorus.
Hence Away! Now all is well:
One aloof stands sentinel.

The wedding march is the most familiar part of the music and is for the marriage of Theseus and Hippolyta. A trumpet fanfare preceeds the march, then come two trios, the march repeated after each.

After the household has gone to bed the fairies emerge and sing one last song:
Oberon (King of the fairies):
Through the house given glimmering light,
By the dead and drowsy fire;
Every elf and fairy sprite
Hop as light as bird from brier;
And this ditty, after me,
Sing, and dance it trippingly
Titania (Queen of the fairies):
First rehearse your song by rote,
To each word a warbling note:
Hand in hand with fairy grace,
Will we sing, and bless this place.
Oberon:
Trip a way;
Make no stay;
Meet me all by break of day.

With the four chords with which it began the music dissolves into airy nothing, from whence it came.

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Antonin Dvorak (1841-1904)
Symphony No. 8 in G major, Op. 88

Born in Nelahozeves, Bohemia, Dvorak's early boyhood was spent not in the formal study of music, but listening rather to the songs of his people and wandering gypsy bands. He never tired of hearing the old people sing Bohemian folk songs.

At the age of 16 he entered the "Organ School" in Prague where he studied for 10 years before beginning his career as a composer. At first came grinding poverty as he tried to make a living by teaching piano while he searched to find his road in composition. His personal style emerged when he broke away from the Germanic musical tradition and began to compose in an entirely Slavonic manner. Herein lies the key to an understanding of Dvorak's music; it is deeply rooted in the vernacular music of Bohemia, and like folk music, is without sophistication or affectation.

Dvorak, after many years of struggle, achieved fame and even some wealth. All this, however, did not affect the simple man he was. He remained a man in love with nature, whose greatest joy (next to music) was his farm in the country in his native Bohemia.

The Symphony No. 8, Opus 88, which dates from the year 1889 is the most lyrical and spontaneous as well as the most Slavic of all Dvorak symphonies.

He complained at the time that his head was so full of melodies, his hand was scarcely able to get them down on paper quickly enough.

A ballad-like melody opens the Allegro con brio in the minor, then a rising arpeggio figure in the flute leads into the major and establishes the decisive dotted rhythm.

The second movement adagio (slow) presents a theme of bucolic and pastoral serenity.

The introductory theme of the adagio is transformed in the third movement into a graceful scherzo in three-eights time beginning in G minor and going its way with symphonic elan.

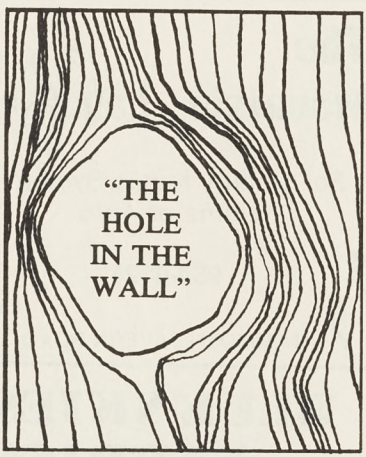
A trumpet fanfare heralds the finale. A beautiful Bohemian tune is sung by the cellos followed by another vividly national idea in the violas and violins. The first theme is repeated many times (never becoming redundant) and the movement ends with a section in faster tempo (stretto).

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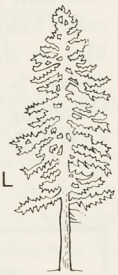
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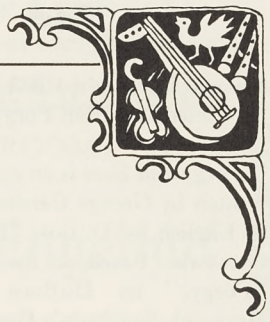
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Saturday, August 9, 1980 at 8:00 p.m.

THE WESTSIDE SYMPHONY ORCHESTRA

Bogidar Avramov, Conductor

GEORGE GERSHWIN — Selections from "Porgy and Bess"

JOE SAMPLE — Joe Sample plays his original compositions, arranged for the symphony orchestra

Intermission

JOANIE SOMMERS
An evening of show tunes and popular songs with Joanie Sommers and the Westside Symphony Orchestra

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The Sierra Summer Festival Committee for the Performing Arts produces the Sierra Summer Festival through the efforts of its volunteer members and all those who have generously contributed to the Sponsorship Fund. The use of the Warming Hut II festival site is through the courtesy of the Mammoth Mountain Ski Area under permit from the U.S. Forest Service.

Notes

George Gershwin (1898-1937)
Selections from Porgy and Bess

Porgy and Bess is an opera in three acts written by George Gershwin with libretto in English by DuBose Heyward and Ira Gershwin. Based on the successful play, "Porgy," by DuBose and Dorothy Heyward, Gershwin's *Porgy and Bess* was acclaimed in 1935 as the first completely successful and completely American opera. It is rich in the folklore of the South, falls somewhere between opera and musical comedy and contains elements of jazz and blues along with serious music.

Although Gershwin had no formal musical training, he wrote 50 compositions, appeared as a soloist with the Boston Symphony Orchestra and was commissioned to write music that would incorporate the jazz idiom into a serious composition. His interest in musical comedy and the jazz idiom brought about this most successful folk opera, *Porgy and Bess*.

Joe Sample

A new dimension in composition and performance makes its debut at the Sierra Summer Festival with the original music and unique jazz piano styling of Joe Sample. As he appears with the Westside Symphony under the direction of Bogidar Avramov, the extremely talented Joe Sample presents his own compositions, arranged for symphony orchestra and jazz piano. Although this is not Sample's first appearance with a symphony orchestra, he now presents his personal collection of original compositions for a new musical dimension during Pops Night. Joe Sample's love of jazz and an intense desire to grow with new musical sounds and satisfactions was the inspiration for his appearance with the Westside Symphony.

Joanie Sommers

Joanie Sommers brings her versatility, flawless intonation and clarity of diction to the Sierra Summer Festival. One of the purest pop voices for the past two decades, Joanie Sommers appears as guest soloist with the Westside Symphony Orchestra directed by Bogidar Avramov on Pops Night, the closing event of the 1980 festival season.

Joanie Sommers' voice, a distinctive cross between sweetness and throatiness, lends itself well to easy listening. Although she may be remembered best for her Pepsi commercials "Come Alive" and "Those Who Think Young," she admits that it enabled her to stay at home with her children and make a living at the same time.

She has also been a featured vocalist at the Playboy Club, the Sahara in Las Vegas, Copacabana, Kraft Music Hall, Dinah Shore and Merv Griffin Shows, The Tonight Show, as well as with concert promoters and recording companies.

Welcome to the Sierra Summer Festival, Joanie!


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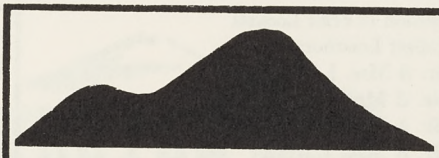
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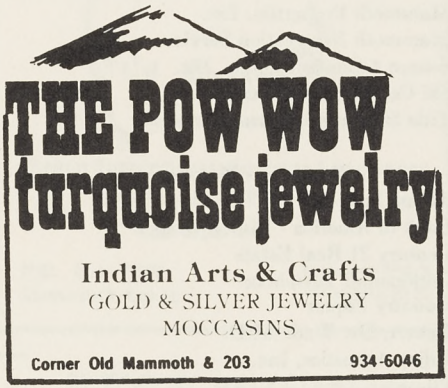
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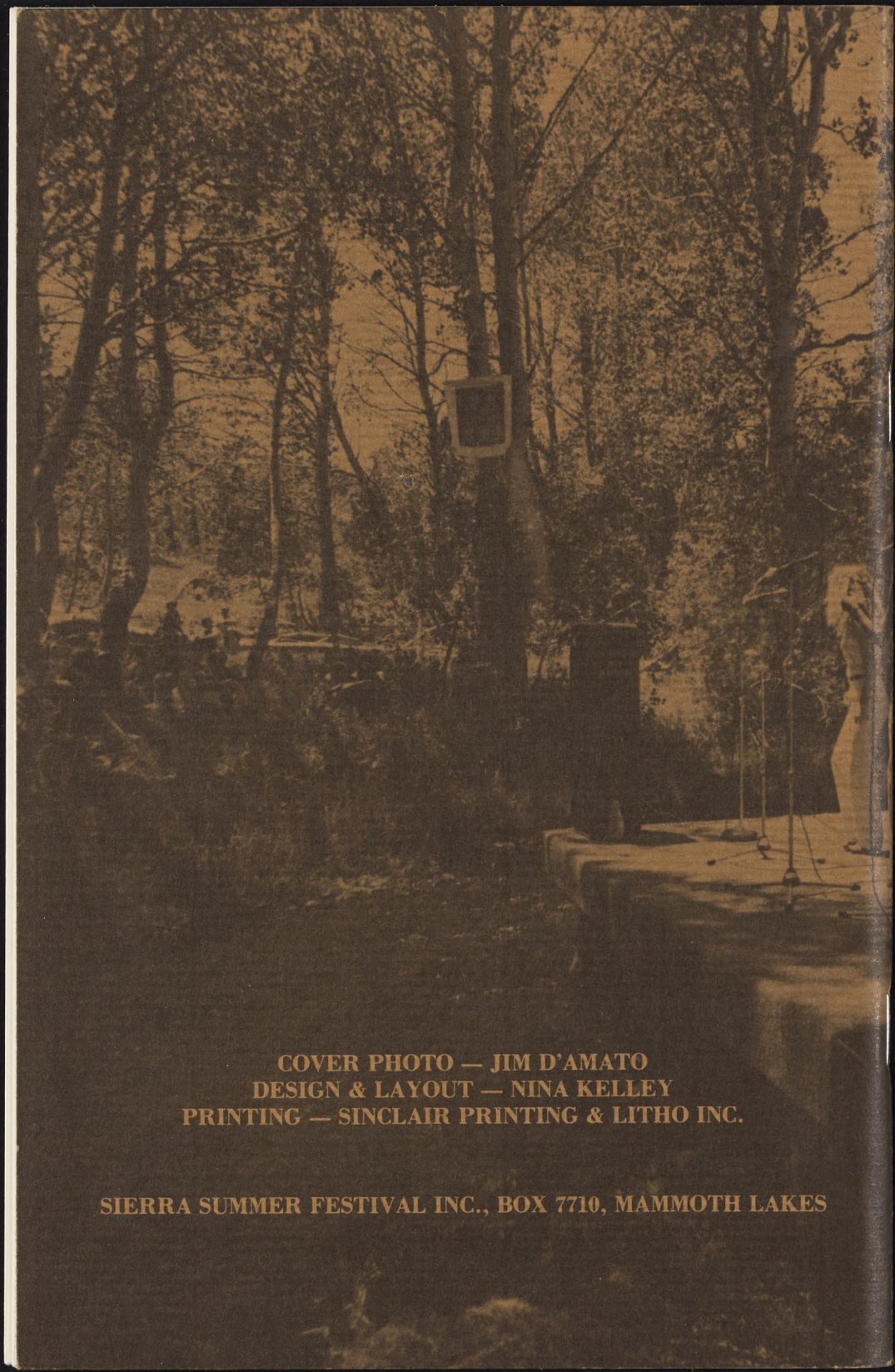


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